

Poel, William
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IN
THE LIFE AND WRITINGS OF SHAKESPEARE

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PROMINENT POINTS

IN

THE LIFE AND WRITINGS

OF SHAKESPEARE

ARRANGED IN FOUR TABLES

BY
WILLIAM POEL

FOUNDER AND DIRECTOR OF THE ELIZABETHAN STAGE SOCIETY

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PREFATORY NOTE.

It is hoped that these Tables, which originally appeared in "The Bulletin of the John Rylands Library," may prove useful not only to students of the period of literature to which they refer, but also to the general reader.

W. P.

NOTES ON TABLES I. AND II.

FACTS AND TRADITIONS.

THE "Facts" concerning Shakespeare's life, which are indisputable, may be traced mainly to the registers which are kept in parish churches, to the treasury accounts of the reigning sovereign, to law-suits between actors and their employees, to sundry leases and other legal documents, and to contemporary correspondence.

The "Traditions" appear in all writings on Shakespeare's life, where they are usually referred to as "probable," and the current opinion as to their probability may to some extent, perhaps, be modified by the method of presenting the material in the following Tables.

For the sake of convenience these Tables have been arranged in two sheets, the first covering the Elizabethan period, 1564-1603; the second the Jacobean period, 1603-1616.

FACTS.		TRADITIONS.
(a) STRATFORD-ON-AVON. 1564 BAPTISM, April 26th. <i>Father, Mayor, 1568. Players first visit town* ; Father chief Alderman and called " Mr." 1571. First visit of Lord Leicester's players, 1573. Queen visits Kenilworth, 1575.† Second visit of Leicester's players, 1577. Father's money troubles begin. Mother pawns her estate, " Ashbies," and her lands at Snitterfield, 1578. Father fails to redeem her property, 1580.</i> 1582 MARRIAGE. Bishop's license issued to marry " William Shakespeare and Anne Wheateley of Temple Grafton," Nov. 27. Two Stratford men sign bond for Bishop's leave to marry " William Shagspere and Anne Hathwey," Nov. 28th. 1583 DAUGHTER'S baptism, May 26th. 1585 TWINS' Baptism, Feb. 2nd. <i>Father's debts increase. A writ served but no goods to distrain, 1585. He forfeits his Alderman's gown, 1586. He is sued for his brother Henry's debts. He is held in custody or put in prison. Third visit of Leicester's players, 1587.</i> 1587 (About this time Shakespeare may have left Stratford). <i>Father, fearing arrest, fined for not going to church, 1592. On or before 1595 Anne borrows forty shillings from a shepherd, who in his will (1602) directs that Shakespeare shall repay. Father in debtor's court for last time, 1595; sells " slip of land " in Henley street, 1596.</i> 1596 Son dies; buried August 11th. First application to Heralds' College for coat of arms. 1597 Buys NEW PLACE and an acre of land for £60.‡ <i>A lawsuit to recover Mother's estate. The family described as " of small wealth and very few friends."</i> 1598 Third largest owner of corn in his ward. Now called GENTLEMAN and Householder in town documents. Corporation wish to sell him tithes. Stratford man wants to borrow £30.‡ <i>Coat of Arms granted by Heralds' College. Mother's claim to the arms of Arden of Park Hall refused, 1599. Father dies intestate; buried Sept. 8, 1601.</i> 1602 Buys one hundred and seven ACRES OF LAND near Stratford for £320.‡ Also a COTTAGE and a quarter acre of land at back of New Place.	(b) LONDON. 1593-4 Dedicates his poems, VENUS and ADONIS, and LUCRECE, to Southampton; they are published by Field, formerly of Stratford. <i>Later editions of Venus appeared in 1594, 1596, 1599.</i> 1594 Named as one of the ACTORS paid March 15, for shewing before the Queen at Christmas "twoe severall comedies or enterludes." 1596 ASSESSED 13s. 4d. on property valued at £5‡ in the parish of St. Helens; he was now lodging in Bankside. 1598 Acts in BEN JONSON's comedy, " Every Man in his Humour." Refers to SPENSER in " A Midsummer Night's Dream." <i>His name appears for the first time on published plays, " Rich. II." " Rich. III." and " Love's Labour's Lost." The title-page of the latter states that the play was acted before the Queen. Twelve of his plays had now been written and acted; of four others he was part author. Nine had been printed; two (" Rich. II." " Rich. III.") reached a second edition. Some unpublished Sonnets had been written for private friends.</i> 1599 GLOBE PLAYHOUSE built between Jan. 1st and May 16th at a cost of £600.‡ The two Burbages held five shares; Shakespeare, Heminge, Phillips, Pope, and Kempe, five shares between them. Highest price paid by actors for a play at this time was £11.‡ EARL OF ESSEX's popularity mentioned in fifth chorus of " Hen. V." 1600 First mention of name in Stationers' Register (" Hen. IV. Part II.") 1601 Allusion in " Hamlet " to the Town favouring CHILD-PLAYERS. 1602 " TWELFTH NIGHT " acted in Middle Temple Hall, Feb. 2nd. Quotes MARLOWE in " The Merry Wives of Windsor," and in " As You Like It." 1603 Acts in Ben Jonson's " SEJANUS." <i>By this time 21 of his plays had been acted; 14 published, 10 of them under his name; 10 extra editions had appeared, besides 5 of " Venus " and 2 of " Lucrece." Twenty-eight plays, of which probably four or more were Shakespeare's, were acted by Burbage's Players at Court during the Queen's reign.</i>	That his father was a butcher, <i>Aubrey</i>, 1680: a wool-dealer, <i>Rowe</i>, 1709: that Shakespeare went to the Stratford Free School, <i>Rowe</i>, 1709: that he was once a schoolmaster, <i>Aubrey</i>, 1680: that he was apprenticed to a butcher, <i>Dowdall</i>, 1693: that he poached Sir Thomas Lucy's deer, <i>William Fulman</i>, 1688: that he began as a playhouse servitor, <i>Dowdall</i>, 1693: that he held horses for theatre-goers, <i>Old Tradition</i>, quoted by <i>Colley Cibber</i>, 1750 c.: that he received £1,000 from Southampton, <i>Rowe</i>, 1709: that he got Ben Jonson's first play acted, <i>Rowe</i>, 1709: that he held wit combats with Ben Jonson, <i>Fulmer's Worthies</i>, 1650 c.: that he played the Ghost in " Hamlet," <i>Rowe</i>, 1709: and Adam in " As You Like It," <i>Oldys</i>, 1700 c.: that he returned home once a year, <i>Aubrey</i>, 1680: that he planted a mulberry tree at New Place, <i>R. B. Whelen</i>, 1760: that the Queen wished him to write a play to show Falstaff in love, <i>Rowe</i>, 1709.

* For some years these visits were repeated annually.

† Reminiscences of Kenilworth appear in " A Midsummer Night's Dream."

‡ In " Henry IV. Part II." and in " The Merry Wives of Windsor."

‡ In con-

CONTEMPORARY EVENTS AND ALLUSIONS.

UNPROVED.

- 1593 Death of MARLOWE, June 1st.
- 1594 SPENSER and DRAYTON praise Shakespeare's Muse.
- 1597 ESSEX appointed Earl Marshal and head of Heralds' College; CAMDEN, King of Arms.
- 1597 BLACKFRIARS HALL bought by Burbage for £600. Dutchman makes a sketch of SWAN THEATRE from description given by a friend. DEATH OF JAMES BURBAGE, "the first builder of playhouses."
- 1598 FRANCIS MERES, a University graduate and divine, quotes a line of Falstaff's, and says that Shakespeare's dramatic art among the English is the best in comedy and tragedy. He names six comedies and six tragedies which had been acted. GABRIEL HARVEY writes that Shakespeare's "Venus" delights young folk, but "Lucrece" and the tragedy of "Hamlet" please the wiser sort. MARSTON, the dramatist, says that "Romeo and Juliet" was acted at the Curtain playhouse and applauded there. HENTZNER, a foreigner, writes that tragedy and comedy are acted in London before large audiences nearly every day. Death of SPENSER, Jan. 16.
- SOUTHAMPTON spends an interval of leisure in "merrily going to plays every day."
- 1601 ESSEX REBELLION. "Rich. II." acted at the Globe playhouse on Saturday, Feb. 7th. IMPRISONMENT of Southampton and EXECUTION of Essex (Feb. 25). Globe players act life and death of Cromwell, Earl of Essex; later "Julius Cæsar". MANNINGHAM, in his Diary, Mar. 13th, relates a story of Richard Burbage, Shakespeare and Courtesan. Queen's CHAPEL BOYS of the "Blackfriars" satirize the plays and players of the "Globe" in Ben Jonson's "Poetaster."
- 1602 "Here's our (actor) Shakespeare puts them all down, aye, and Ben Jonson too." (Kemp, in *The Parnassus Play*, Part 3)
- 1603 Death of Queen Elizabeth, Mar. 24th. Between 1591 and 1603 Forty Writers quote or parody lines from Shakespeare's poems and plays, occasionally giving his name.

That Shakespeare was the actor attacked by Robert Green and defended by Henry Chettle, 1592: that Shakespeare wrote the "Talbot Scenes" (Hen. VI. Part I.), which attracted crowds of spectators, (Nash) 1592: that the "Errors" play acted at Gray's Inn, Dec. 28, was Shakespeare's "Comedy of Errors," 1594: that Shakespeare was the "W. S." mentioned on the title-page of "Loocrine," a tragedy: and also the "W. S." alluded to in an anonymous poem, "Willobie His Advisa," 1595: that Shakespeare's Sonnets, 1598 c., were autobiographical: that they are printed in the order in which they were written; that "The Passionate Pilgrim," by "W. Shakespeare," and "The Phoenix and the Turtle," by "William Shakespeare," were the work of Shakespeare, 1599: that the Queen alluded to Shakespeare's play when she said, "I am Richard II. know ye not that?" (*Aug. 4th, 1601*): that Shakespeare is to be identified with "the silver-tongued Melicert," who according to Chettle, "did not drop from his honied Muse one sable tear" for the death of Elizabeth, who "to his lays opened her Royal Ear," 1603: that Ratsey, a highwayman, alluded to Shakespeare when he told actors to save money in London to buy "some place in the country where their money may bring them dignity and reputation." (*Undated Tract, before 1605.*)

UNKNOWN.

Date of birth: what he did before he was eighteen: whether he saw the Queen at Kenilworth: date and place of marriage: where he lived afterwards: when he left Stratford: which year he reached London: when he first joined a company of players: when he first returned to Stratford.

Burbage's Company of Players visited the following provincial towns:—

- 1593 Coventry, Leicester.
1594 Winchester, Marlborough.
1596 Faversham.
1597 Rye, Dover, Marlborough, Bristol, Bath.

Midsummer's Night's Dream," and of Stratford-on-Avon in "The Taming of the Shrew," comparing this sum with modern currency multiply by eight.

TABLE II.—FACTS AND TRADITIONS.

Shewing what is Proved and what is not Proved about Shakespear

SHEET II.—JACOBEAN PERIOD, 1603-1

FACTS.

(a) STRATFORD-ON-AVON.

1605 Buys for £440⁺ half the unexpired lease of Stratford TITHES.

Susanna, his elder daughter, age 24, marries John Hall, age 32, physician of Stratford, June, 1607. Elizabeth, his grand-daughter, born Feb. 1608. Mary, his mother, buried in Parish Church, Sept. 1608.

1608 GODFATHER to William Walker, son of Henry Walker, mercer and alderman.

1609 Wins case against DEBTOR, who then absconds. Sues Hornby, who had gone bail for debtor. Legal difficulties about tithes begin.

1610 Buys 20 ACRES from John Combe.

1611 Signs PETITION for Bill in Parliament to repair Stratford Highways.

1613 Visits London. Buys HOUSE, with shop and yard in Blackfriars, for £140⁺.

Fine on Players for acting in the town increased from 10s. to £10, Feb. 7th, 1612. His youngest brother, Richard, is buried in the Parish Church, Feb. 4th. Slander case in the Ecclesiastical Court about Susanna's honour. Defendants, Lane and Smith, fail to appear, July, 1613. A Preacher entertained at New Place, 1613.

1614 Mentioned with some neighbouring gentry as a LEGATEE in John Combe's will. Secures from Combe's heir, William, a deed of indemnity against personal loss if COMMON-FIELDS are enclosed. Does not support protest against the enclosure.

1616 Receives first draft of his WILL; wife's name not included, nor those of his fellow actors, Jan. 25.

Judith, his younger daughter, age 32, marries Thomas Quiney, age 28, in Parish Church during Lent without license. Summoned before Ecclesiastical Court they fail to appear and are "excommunicated," Feb. 1616.

Revises and SIGNS Will, March 25. Assets: £350⁺, in cash, personal belongings, and estate bought for £1,200⁺. The mayor and leading townsmen sign as witnesses.

LEAVES to his wife, his second best bed with its furniture: to his daughter Judith, £300, and his silver and gilt bowl: to his grand-daughter, Elizabeth, all the rest of his plate: to his sister, Joan Hart, the Henley Street Cottages, during her lifetime, £20, and his wearing apparel: to her three sons, £5 each: to Thomas Combe, his sword: to his godson, a gold piece: to the poor, £10: to Heminge, Burbage, Condell, and four townsmen, money for memorial rings: to his daughter, SUSANNA, all the remainder of his property, including New Place, Stratford lands, tithes, shares in London theatres, and the Blackfriars' house, with reversion to her issue, Elizabeth, in strict entail to the male heirs, and afterwards to his rightful heirs: to her and to her husband, the rest of his furniture and effects.

Buried in the CHANCEL of the Parish Church in a grave 17 feet deep, which has never been opened. Entry in Parish Register:—

Burials, 1616.

April 25, Will: Shakspeare, Gent. Monument gives date of death, Apr. 23, and age, 53.

(b) LONDON.

1603 SECOND on the list of players licensed by the King to act in Globe playhouse or elsewhere. FIRST on the list of players receiving scarlet cloth as King's Servants. They are paid £30⁺ for acting before the King at WILTON (Dec. 2); and an additional £30⁺ in consideration of losses due to the Plague in London.*

1604 The KING impersonated on the "Globe" stage in a play setting forth the "Gowrie Conspiracy" of 1600. Twelve of the company paid £1 16s.⁺ each for 18 days' attendance at Somerset House during visit of SPANISH ENVOY.

1605 Lodging now, or recently, with Mountjoy, a wig-maker, in SILVER STREET, Cripplegate. Receives 30s. from a fellow player, PHILLIPS, for a memorial ring. Not mentioned in the CAST (printed 1616) of Ben Jonson's "Volpone."⁺

1607 His brother, EDMUND, a player, buried at S. Saviour's, Southwark, the Great Bell being tolled, Dec. 31.

1608 Takes one Seventh Share in BLACK-FRIARS' THEATRE, of which Burbage has now purchased the remaining lease. Chapel Royal Children cease acting there, 1609-10. His share in the "GLOBE" now reduced to one Twelfth, and ultimately to one Fourteenth.

1610 [About this time he may have retired to Stratford.]

1612 Signs affidavit in the Bellot v. Mountjoy case. Described as of Stratford-upon-Avon, Gentleman, of the age of 48 or thereabouts.

He deposes that the defendant authorized him to promise Bellot a marriage-portion with his daughter, Mary: failing this marriage defendant would no longer support her, May 7.

1613 Globe playhouse burnt down June 29. Rebuilt next year at a cost of £1,600⁺.

1614 "My cosen, Shakspeare, comyng yesterday to towne, I went to see him how he did."—T. Greene, Nov. 17.

Since 1603 ten more plays, not counting "Pericles," had been written, 4 of them being printed: 15 extra editions had been published including 2 more of "Lucrece". With the "Sonnets," was published "A Lover's Complaint." One hundred and thirty plays, of which at least 13 were Shakspeare's, had been acted by the "Globe" players at Court.

The 5 compositions most frequently mentioned, and quoted from, during his life-time were

Venus, 42: Hamlet, 33: Lucrece, 25: Romeo, 16: Rich. III., 14: and the character of Falstaff, 15 times.

TRADITIONS.

That his father was "a merry-cheeked old man," *Archdeacon Plume*, 1656: that he received an autograph letter from King James, *Lintot*, 1710: that King Charles read his plays more often than the Bible, *James Cooke*, 1649: that he said he had to kill Mercutio in the third act to save his play, *Dryden*, 1672: that "Troilus and Cressida" was maimed by the omission of act and scene divisions, and that this was the fault of the actors, *Dryden*, 1677: that in the writing of his plays he was guilty of "immorality," *Jeremy Collier*, 1698: that he instructed Taylor in the part of Hamlet, and that the impersonation was imitated by Betterton, *Downes*, 1663: that he wrote for gain and not for glory, *Pope*, 1726: that he satirized his friend, John Combe, in an epitaph "fastened" to his monument, *Norwich Diary*, 1634: that his last years were spent in ease, retirement, and the conversation of his friends, *Rowe*, 1709: that Sir William D'Avenant seemed contented enough to be thought his son, *Aubrey*, 1680: that Susanna was his favourite daughter, *Rowe*, 1709: that he engaged in a drunken bout at Bideford, *British Magazine*, 1762: that he drank too hard at a merry meeting with Drayton and Jonson, and died of a fever, *John Ward, Vicar of Stratford*, 1662: that he died a Papist, *Rev. Rich. Davies*, 1708: that his wife and daughter wished to be buried in his grave, *Dowdall*, 1693.

* The first time players had received a Royal Gift.

† Probably he had now given up acting.

AND TRADITIONS.

about Shakespeare's Life and Writings.

PERIOD, 1603-1616.

DITIONS.	CONTEMPORARY EVENTS AND ALLUSIONS.	UNPROVED.
father was "a d old man," June, 1656: that an autograph letter James, <i>Lintot</i> , King Charles read re often than the <i>Cooke</i> , 1649: that d to kill Mercutio act to save his en, 1672: that d <i>Cressida</i> was he omission of act visions, and that fault of the actors, 77: that in the his plays he was amoral," <i>Jeremy</i> 8: that he in- lor in the part of l that the imper- imitated by Bet- mes, 1663: that he gain and not for 1726: that he is friend, John an epitaph "fas- monument, <i>Nor-</i> 1634: that his ere spent in ease, and the conversa- ends, <i>Rowe</i> , 1709: illiam D'Avenant tent enough to his son, <i>Aubrey</i> , Susanna was his laughter, <i>Rowe</i> , he engaged in a out at Bideford, <i>azine</i> , 1762: that o hard at a merry th Drayton and l died of a fever, <i>Vicar of Stratford</i> , he died a Papist, <i>Davies</i> , 1708: that l daughter wished ed in his grave, 993.	1603 WILLIAM CAMDEN names Shakespeare, among others, as one of the "most pregnant wits of these our times, whom succeeding ages may justly admire." ✓ <i>Queen Elizabeth buried, Apr. 28.</i> ✓ JOHN DAVIES of Hereford writes that Shake- speare and Burbage have "wit, courage, good shape, good partes, and all good"; elsewhere he mentions Shakespeare personally: "Some say (good <i>Will</i>) which I, in sport, do sing, Had'st thou not plaid some kingly parts in sport, Thou hadst bin a companion for a King, And beerie a king among the meaner sort." ✓ <i>Hampton Court Conference. The King's threat to the Puritans, Jan.</i> 1604 ANTHONY SCOLOKER writes that an Epistle to the Reader should resemble one of "friendly Shakespeare's tragedies"; it should "please all, like Prince Hamlet." Elsewhere he de- scribes the stage antics of the Prince, "Puts off his cloathes, his shirt he only weares, Much like mad <i>Hamlet</i> ; thus a passion tears." ✓ <i>Peace with Spain, followed by the Gun- powder Plot, Nov. 5.</i> 1605 BURBAGE says the Queen has seen all the NEW PLAYS, and that the revival of "Love's Labour's Lost" at Southampton's House should "please her exceedingly." ✓ <i>Owing to the Act of Uniformity, fifteen hundred ministers surrender their livings.</i> 1606 DRUMMOND, the poet, has read this year "Venus and Adonis," "Lucrece," "A Mid- summer Night's Dream," and "Romeo & Juliet." ✓ <i>Many Nonconformists take refuge in Hol- land, 1608.</i> 1609 EDWARD ALLEYN notes in his Diary that he paid 6d. for a copy of the "Sonnets." The author of the PREFACE to " <i>Troilus and Cres- sida</i> " asserts that even those who dislike the theatre are pleased with Shakespeare's comedies. ✓ 1611 DAVIES reproves Shakespeare for his choice of the Venus legend as a subject for his "eternal lines." ✓ DR. FORMAN notes that he saw " <i>Cymbeline</i> ," "Macbeth," and "A Winter's Tale," at the "Globe." ✓ <i>Authorized version of the BIBLE published.</i> 1615 PHILIP HENSLÖWE, theatrical manager, buried in the CHANCEL of S. Saviour's Church, with "afternoon knell of the Great Bell." ✓ <i>First Congregational Church in England formed 1616.</i> ✓ <i>During this period some seventy or more writers quote or parody lines from Shakespeare's poems and plays, occasionally giving his name.</i> ✓ <i>Burbage's Company of Players visited the fol- lowing provincial towns:—</i> 1605 Oxford, Barnstable. 1606 Marlborough, Oxford, Leicester, Saffron Walden, Dover, Maidstone. 1607 Barnstable, Oxford, Cambridge. 1608 Marlborough, Coventry. 1609 Ipswich, Hythe, New Romney. 1610 Oxford, Dover, Shrewsbury.	That he was loved by Ben Jonson during his lifetime, "Discoveries," printed 1641: that he wrote plays without blotting a line, <i>Heminge and Condell</i> , 1623: that he wrote "The London Prodigal," "The Yorkshire Tragedy," and "Pericles," all acted at the "Globe," and printed with his name on the title-pages, 1605- 9: that he wrote the "Henry VIII." printed in the First Folio, 1623: that he was joint author with Fletcher of "The Two Noble Kinsmen," the title-page of which gives both their names, 1634: that he was the "Mr. Shakespeare" who, with Burbage, was paid for a herald's device designed for the Earl of Rutland, 1613. UNKNOWN. Whether all the "Sonnets," published in 1609, were written before 1598: the chronological order of the plays: date of his final retire- ment to Stratford: whether he survived all his three brothers: on what terms he lived with his wife: who paid for his monument in Stratford Church, and who wrote the inscription for it: whether he wrote the verses inscribed on his grave-stone (1616): whether any of his books and MSS. were in his family's pos- session at the time of his death.

NOTES ON TABLE III.

PLAYHOUSES.

The sons of the elder Burbage, James, claimed that their father was the first builder of playhouses in the country, and, in the history of theatre-building, the work was epoch-making, for the Elizabethan playhouse was unlike anything of the kind that had preceded it, or which has followed it. It was created to supply the needs of Elizabethan drama, and this involved the erection of an open platform extending into the middle of the auditorium, while the centre of the building, being roofless, admitted the daylight.

James Burbage built both the THEATER and the CURTAIN on the Middlesex side of London; the former was erected within the precincts of a demolished priory. In 1598 the "Theater" was pulled down and the materials used in the construction of the famous "Globe" on Bankside. The "Curtain," which was in the same neighbourhood, remained in use for very many years.

The history of the NEWINGTON BUTTS theatre is not known. It was probably the earliest playhouse built on the Surrey side of the Thames. In 1593 it was said to be falling into decay, and was not considered sufficiently easy of approach by Londoners. Philip Henslowe owned the property. In 1584 he had acquired land adjoining the Bear Garden on Bankside where later he built the ROSE theatre which became the leading playhouse across the water until Burbage's players appeared in the neighbourhood.

The GLOBE theatre was a round building similar to its predecessor, the "Theater". It was burnt down in 1613, soon after Shakespeare had severed his connection with the stage and retired to Stratford-on-Avon. It was rebuilt the following year.

The BLACKFRIARS playhouse was situated in a fashionable part of London where noblemen and wealthy merchants resided. It was a large hall on an upper floor forming part of the disused Monastery. Performances were given by candlelight, and these were preceded by a vocal and instrumental concert in which the royal

choristers appeared in their scarlet and gold liveries. It was the most select theatre in London, and when the "Queen's boys" gave performances there the lowest price paid for admission in modern money was eight shillings.

For the Court the plays were usually given at Whitehall and sometimes at Hampton Court Palace. In the time of Elizabeth plays were often given before the Queen at the palaces of Sheen, Richmond, Windsor, and Greenwich.

Thomas Kyd's *Spanish Tragedy*, the old Hamlet play, Marlowe's *Doctor Faustus* and his *Jew of Malta*, were popular dramas in London when Shakespeare began writing for the Stage. The first time we hear of him is through the performance of *Henry VI. Part I.* at "Newington Butts". A year later his name is mentioned by Nash, the dramatist. There is no mention of the play *Edward III.* being acted at the "Rose," but it was written about the time of the *Henry VI.* plays. *Romeo and Juliet* and Ben Jonson's comedy *Every Man in his Humour* were acted at the "Curtain"; the other plays, named in the same column, were written while Shakespeare's company was performing at that theatre. The evidence for play-revivals at the "Globe" is found on title-pages of the later editions of the quartos; this applies, however, only to those plays by Shakespeare which then had been separately printed. The names of the plays acted at Court are taken from Cunningham's *Revels*, and copied from Mr. J. T. Murray's *English Dramatic Companies*, 1558-1642. It is quite possible that other plays by Shakespeare were acted at Court. Mr. Ernest Law states (1913) that the performances of the dramatist's plays in the royal palaces during his lifetime must have numbered upwards of one hundred. The thirty-six plays of Shakespeare, named in columns two to six, inclusive, are arranged in the order in which the present writer considers they were written.

TABLE III.—I

A CHRONOLOGY OF SHAKESPEARE'S PLAYS, SHOWING				
The "THEATER" Shoreditch.	Newington Butts Lambeth.	The "ROSE" Bankside.	Place of Representa- tion not known.	The "CURTAIN" Shoreditch.
1576-1598. —		1592-1594. —	1590-1596. —	1596-1598. —
		Jan. 23, 1593. Titus Andronicus. (first performance)	Comedy of Errors.	Romeo and Juliet.
		—	Love's Labour's Lost.	<i>Ben Jonson's</i> <i>Comedy, 'Every Man</i> <i>in his Humour' was</i> <i>acted in this theatre</i> <i>by Burbage's players</i> 1597-8.
1587-1589? <i>Thos. Kyd's (?) Old</i> <i>Play of Hamlet</i> <i>and</i> <i>Marlowe's</i> <i>Doctor Faustus</i> <i>are mentioned as</i> <i>having been acted</i> <i>here some time</i> <i>previous to 1596.</i>	Feb. 26, 1591. <i>Marlowe's</i> <i>Few of Malta.</i> —	Hen. VI. Part II. Hen. VI. Part III.	Two Gentlemen of Verona.	
	—	—	Midsummer-Night's Dream.	
	Mat. 3, 1591. Hen. VI. Part I. (first performance)	—	Merchant of Venice.	All's Well That Ends Well.
	—	Edward III. (Countess Episode)	The Taming of the Shrew.	Hamlet (rewritten by Shakespeare, printed 1604?)
	—	—	Richard III.	
	—	Sept. 25, 1601. <i>Kyd's</i> <i>Spanish Tragedy,</i> <i>with additions by</i> <i>Ben Jonson.</i> —	King John.	Hen. IV. Part I.
	June 9, 1594. <i>Old Play of</i> <i>Hamlet.</i> (revised)		Richard II.	Troilus & Cressida.
			—	Hen. IV. Part II.
			Some of these plays may have been acted at the "Theater".	Merry Wives of Windsor.
		The Cross Keys, Inn Yard, Gracechurch Street.		
		1594. Burbage, with his players, and Shake- speare acted here some part of this year.		

* The text of these plays does not support the evidence

LAYHOUSES.

WHERE THEY WERE ACTED IN LONDON, 1591—1642.

The "GLOBE" Bankside.	The "GLOBE" Bankside.	Blackfriars' Playhouse.	At Court.	At Court.
1599-1613. New Plays. Henry V. Much Ado About Nothing. As You Like It. Hamlet. (final version, printed 1623?) Twelfth Night. Julius Cæsar. Measure for Measure. Othello. King Lear. Macbeth. Timon of Athens. Pericles.* Antony & Cleopatra. Coriolanus. Cymbeline. Winter's Tale. Tempest. Henry VIII.*	1599-1613. Revivals. Romeo and Juliet. Richard II. Richard III. Henry IV. Part I. Merry Wives. 1614-1642. Romeo and Juliet. Richard II. Richard III. Merchant of Venice. Merry Wives. Henry V. Hamlet. Taming of Shrew. Othello. King Lear. Pericles.*	1597-1609. Rented by the Chil- dren of the Chapel Royal who appeared, 1601, in Ben Jon- son's Comedy, 'The Poetaster'. 1610-1642. Burbage's players were now acting at the "Globe" and at the "Blackfriars". Revivals. Merchant of Venice. Othello. Taming of Shrew.	For Queen Elizabeth. 1594 Comedy of Errors. 1598 Love's Labour's Lost. 1599 Merry Wives (?) 1603 Midsummer- Night's Dream (?) For King James. 1604 Othello. — Merry Wives. — Measure for Measure. — Comedy of Errors. 1605 Love's Labour's Lost. — Henry V. — Merchant of Venice. (twice) 1606 Lear. 1611 Tempest. — Winter's Tale. 1612 Much Ado. — Tempest. — Winter's Tale. — Merry Wives. — Othello. — Julius Cæsar. 1613 Hen. IV. Pt. I. — Much Ado. 1618 Twelfth Night. — Winter's Tale. 1622 Twelfth Night. 1624 Winter's Tale. 1625 Hen. IV. Pt. I.	For King Charles. 1633 Richard III. — Taming of Shrew. 1634 Cymbeline. — Winter's Tale. 1636 Othello. 1637 Julius Cæsar. At the Inns of Court. 1594. Comedy of Errors (in Gray's Inn Hall?) 1602. Twelfth Night (in Middle Temple Hall).

of their title-pages that they were written by Shakespeare.

NOTES ON TABLE IV.

PLAYS.

The printed text of the moralities and historical plays of the sixteenth century is not divided into acts and scenes, nor are the first printed copies of Shakespeare's plays so arranged. Ben Jonson, the classic, clamoured for reform, and the publication of his folio in 1616, dividing his plays into acts and scenes, explain why divisions appear in the 1623 folio of Shakespeare's plays. And although in some of the theatres there were evidently intervals in the dramatic performances which were filled up by dancing or music, there is good reason to believe they were sparingly used in the Globe Playhouse. There is besides internal evidence in the plays of Shakespeare to suggest continuity of movement.

Dr. Samuel Johnson (1765) in his preface to an edition of the plays, supports this point of view :—

“I have preserved the common distribution of the plays into acts, though I believe it to be in almost all the plays void of authority. Some of those which are divided in the later editions have no division in the first folio, and some that are divided in the folio have no division in the preceding copies. The settled mode of the theatre requires four intervals in the play, but few, if any, of our author's compositions can be properly distributed in that manner. An act is so much of the drama as passes without intervention of time or change of place. A pause makes a new act. In every real and therefore in every imitative action, the intervals may be more or fewer, the restriction of five acts being accidental and arbitrary. This Shakespeare knew and this he practised ; his plays were written, and at first printed, in one unbroken continuity. . . .”

Of the thirty-six plays which appear in the first folio six of them have no division into acts and scenes, and of these six *Romeo and Juliet* is an early written play, while *Antony and Cleopatra* is a late one. Ten of the plays are divided into acts but are without any further division of scenes, and among these ten is *Titus Andronicus*,

a very early play, and *Coriolanus*, a very late one. Eight of the plays are irregular in their divisions; one has an act-division omitted altogether as in *The Taming of the Shrew*; in *Henry VI. Part I.* some of the acts are divided into scenes and not others; while in *Hamlet*, after Act II. scene ii., there are no further divisions made. Out of the whole thirty-six plays, in this first folio, there are only six in the volume having divisions—in acts and scenes—similar to those shown in the printed editions to-day; and these six include *The Two Gentlemen of Verona*, together with *The Tempest*, a comedy written twenty years later. Now it seems incredible that this wide divergence of treatment of divisions in Shakespeare's plays, collected under one cover, should have been accidentally overlooked by the editors, or sanctioned by the publishers without comment. Perhaps the editors looked upon the inserted act and scene divisions as matters of little importance since they were aware that twenty-one of the plays had already appeared in print, in separate quartos, without any divisions at all. And some of these printed plays were still being acted at the "Globe," also, it may be presumed, without regular intervals. Then if the editors realised that the divisions they were adding to the plays in the folio failed to mark the conclusion of definite incidents, or even to denote changes of locality, they may have intentionally abandoned the task of completion as an impossible one.

Capell long ago (1768) pointed out the need for a solution of this act and scene difficulty when he wrote in a preface to his edition of Shakespeare's plays: "Neither can the representation be managed nor the order and thread of the fable be properly conceived by the reader till the question of acts and scenes be adjusted". Unfortunately, Capell could prescribe no remedy. To-day act and scene divisions appear in all modern editions unadjusted and unintelligible.

A TABLE GIVING AN ANALYSIS OF ACT AND SCENE DIVISIONS

The titles of the plays follow the same order as in the folio. Column one shows the number to the length of play

TOTAL LINES.	LENGTH ORDER.	COMEDIES.	ACT I.	ACT II.	ACT III.	ACT IV.	ACT V.
2042	3	§** TEMPEST	572	519	366	267	318
2386	8	§** TWO GENTLEMEN OF VERONA	392	782	493	475	244
3022	24	✓** MERRY WIVES OF WINDSOR	633	677	759	614	339
2812	19	§† MEASURE FOR MEASURE	426	707	577	557	545
1756	I	* COMEDY OF ERRORS	263	317	313	438	425
2668	14	✓* MUCH ADO ABOUT NOTHING	435	734	459	430	610
2785	17	✓* LOVE'S LABOUR'S LOST	506	259	207	709	1104
2205	5	✓* MIDSUMMER-NIGHT'S DREAM	364	464	669	263	445
2614	12	✓* MERCHANT OF VENICE	517	633	680	477	307
2851	20	** AS YOU LIKE IT	621	532	724	525	449
2373	7	† THE TAMING OF THE SHREW	541	413	346	729	344
2950	22	* ALL'S WELL THAT ENDS WELL	582	758	474	704	432
2690	15	** TWELFTH NIGHT	628	651	747	247	417
3074	27	§** WINTER'S TALE	515	472	409	1102	576
HISTORIES.							
2572	11	†† KING JOHN	276	598	615	562	521
2752	16	✓** RICHARD II.	648	644	579	334	547
3027	25	✓** I KING HENRY IV.	651	945	683	291	457
3365	34	✓* 2 KING HENRY IV.	603	893	466	867	536
3146	28	✓* KING HENRY V.	408	438	718	986	596
2638	13	†† I KING HENRY VI.	560	486	474	557	561
3160	29	‡ 2 KING HENRY VI.	675	504	829	813	339
2889	21	‡ 3 KING HENRY VI.	580	692	561	560	496
3621	36	✓*† RICHARD III.	1073	414	829	847	458
2796	15	** HENRY VIII.	615	661	644	310	566
3464	35	✓ ‡ TROILUS AND CRESSIDA	832	632	707	649	644
TRAGEDIES.							
3313	30	* CORIOLANUS.	773	721	624	668	527
2523	10	✓* ANDRONICUS.	495	324	386	543	575
3017	23	✓ ‡ ROMEO AND JULIET	715	674	797	406	425
1946	2	§† TIMON OF ATHENS	257	243	469	634	343
2477	9	* JULIUS CÆSAR	570	525	615	412	355
2080	4	** MACBETH	449	331	450	483	367
3930	37	✓†† HAMLET	851	751	928	662	738
3328	32	✓*† KING LEAR	964	644	618	696	406
3316	31	** OTHELLO	692	728	745	651	500
3063	26	‡ ANTONY AND CLEOPATRA	532	761	755	570	445
3340	33	** CYMBELINE	742	469	755	530	844
2215	6	<i>Pericles</i>	443	496	252	590	434

* Divided into Acts but not into Scenes. ** Divided into Acts and Scenes. *† Some irregularities in
‡ Not divided into Acts or Scenes.

IV.—PLAYS.

IN THE 1623 FOLIO, WHERE DIVISIONS APPEARED FOR THE FIRST TIME.

r of lines in each play as given in Macmillan's "Globe Edition": column two shows the order according , beginning with the shortest play.

REMARKS.

Probably the only play in the volume written in acts and scenes by Shakespeare. Note the pause after Act 4 where Prospero finishes the act with a speech and opens the next act with soliloquy.

In Scene 2, Scene 3, of Act 1 no change of scene is needed. During Scene 1 of Act 3 the action changes from the prison cell to the street. These division errors are corrected in the Globe edition.

Since there are no scene-divisions in this comedy, the words *Scena Prima* are not wanted after *Actus Primus*. They are omitted from Act 2, and reappear after the names of the subsequent acts.

In this play the words *Scena Prima* occur only after Act 1.

Acts 4 and 5 are both named *Actus Quartus*. Note that Act 5 is more than four times the length of Act 1. As a rule the last act is the shortest.

Note that five consecutive plays are divided into acts but not into scenes. The Globe edition divides Act 2 of this play into nine scenes.

The *Induction* is not separated from the rest of the play; Act 1 is followed by Act 3. The Globe edition corrects these errors and alters the positions of the remaining act divisions.

Scena Prima is only added to Act 1. In Act 4 a ruled line is drawn across the column of the page where a scene ends.

Finis Actus is printed at the close of each act except the third act, where there is no pause in the action, and no division should have been made.

Scene 2 of Act 4, where the characters enter should be Scene 1. The Globe edition does not correct this error. Note the length of this act.

Acts 4 and 5 are both named *Actus Quartus*. The length of Act 2 is only 74 lines; the Globe edition throws back the act to the position of Scene 2, Act 1, then turns Act 2 into Act 3, omits the words Act 3, adding a new scene-division.

The Globe edition divides Scene 3 of Act 5 into two scenes, a needless addition.

The Globe edition divides Scene 2 of Act 5 into two scenes, which is again unnecessary.

Scene 1 of Act 1 should begin after the *Induction*. The Globe edition corrects the error; it also divides Scene 1 of Act 4 into three scenes, and Scene 2 of the same act into two scenes.

Scene 1 of Act 1 is here correctly placed after the prologue. The second speech of the Chorus comes in the middle of Act 1, and again at the opening of Acts 2, 3, and 5. But there is no Chorus to open Act 4. The Globe edition rearranges the act-divisions, so that a Chorus opens each act, and adds scene-divisions to the five acts.

Acts 1 and 2 are not divided into scenes. Act 3 is divided into four scenes, the same divisions appearing in the Globe edition. Act 4 is divided into three scenes and Act 5 is in a scene of 108 lines. The Globe edition turns the second scene of Act 4 into Act 5, and rearranges the last two acts into seven and five scenes respectively.

Although there are neither act nor scene-divisions in this play, the words *Actus Primus*, *Scena Prima*, are printed under the title.

Again the words *Actus Primus*, *Scena Prima*, appear under the title.

To Act 3 the Globe edition adds three more scene-divisions, and makes an additional division in Scene 2, Act 4. After Scene 2 there are no more scene-divisions in Act 5, but the Globe edition adds another three scenes.

This play was probably written in acts and scenes, but not by Shakespeare. In Act 5 the Globe edition adds a third scene.

This play, while in the printers' hands, was removed from its position in the "Tragedies" and inserted after the "Histories"; it is not among the list of plays, and is not paged.

The words *Scena Prima* occur only after Act 1. The Globe edition divides the first act into ten scenes.

Scena Prima is added to the words *Actus Primus*. Act 2 is spelt "Actus Secunda".

The words *Actus Primus*, *Scena Prima*, are printed under the title of the play.

The words *Actus Primus*, *Scena Prima*, are printed under the title of the play.

The words *Scena Prima* appear after Act 1.

The Globe edition adds an eighth scene to the last act.

In this play there are no divisions of acts or scenes after Act 2, Scene 2, and to *Actus Secundus* are not added the words *Scena Prima*.

In Act 2 the Globe edition adds two more scene-divisions. In Act 4 the text of a whole scene is omitted which in the Globe edition is named Scene 3, and the last four scenes of the act are numbered 3, 4, 5, 7.

In Act 2 the Globe edition adds a scene-division which is numbered 3.

As usual *Actus Primus*, *Scena Prima*, is printed below the title of the play, there being no act or scene-divisions in the play.

In Act 1 the Globe edition marks Scene 1 and 2 as one scene. In Act 2 it adds a scene-division to Scene 4, and in Act 3 it omits one of the scene-divisions.

This play is not in the folio.







2. A BOOKE IN ENGLYSH METRE, of the Great Marchaunt man called "Dives Pragmaticus". . . . 1563. . . . With an introduction by Percy E. Newbery; and remarks on the vocabulary and dialect with a glossary by Henry C. Wyld. 1910. 4to, pp. xxxviii, 16. 5s. *net*.

* * The tract here reproduced is believed to be the sole surviving copy of a quaint little primer which had the laudable object of instructing the young in the names of trades, professions, ranks, and common objects of daily life in their own tongue.

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* * Of this little tract, consisting of nine leaves, written by Benedict Kanuti, or Knutsson, Bishop of Västerås, three separate editions are known, but only one copy of each, and an odd leaf are known to have survived.

There is no indication in any edition of the place of printing, date or name of printer, but they are all printed in one of the five types employed by William de Machlinia, who printed first in partnership with John Lettou and afterwards alone in the City of London, at the time when William Caxton was at the most active period of his career at Westminster.

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